THE SEA DEVILS

DOCTOR WHO

AN ADVENTURE IN SP[illegible] & TIME

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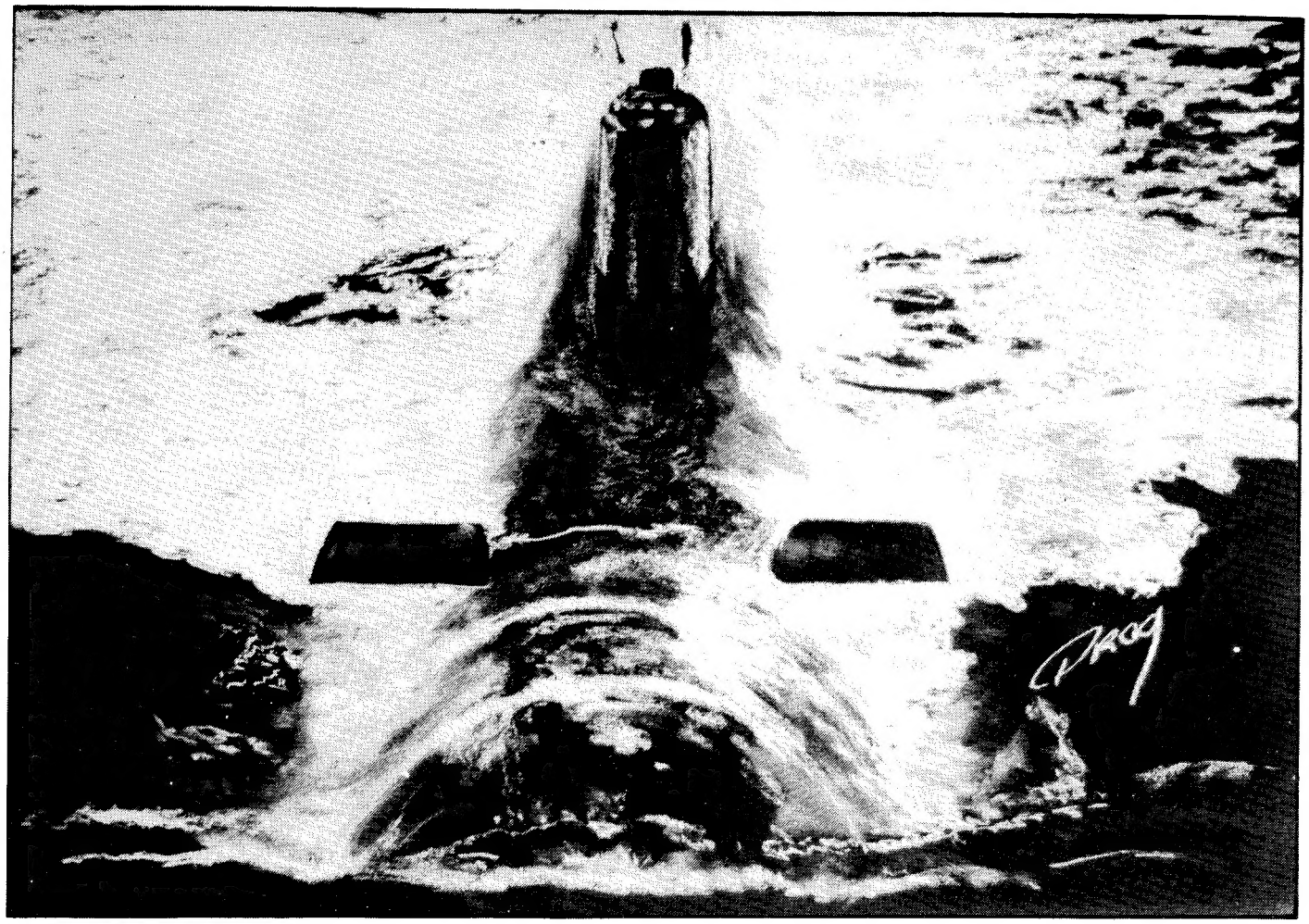
code: LLL ~ Malcolm Hulke



The Doctor and Jo arrive on an island in the English Channel to visit the Master in his new permanent residence - a maximum security prison. They find him safe and well. Talking to the prison's Governor, Trenchard, the Doctor learns of a series of disasters involving the sinking of ships and the destruction of an oil rig. His curiosity aroused, he decides to investigate the charred remains of a life boat held at a nearby naval base.

At the base the Time Lord is brought before the commanding officer, Captain Hart, and learns that all the sinkings centre around an abandoned sea fort. With Jo, he travels to the fort, where their boat is destroyed and they are attacked by a sub-aquatic creature, a 'Sea Devil'. The Doctor succeeds in frightening the creature off and contacts the mainland for help. He tells Jo that the Sea Devil resembled creatures he once encountered in caves in Derbyshire. He deduces that they are responsible for the sinkings.

Once back at the naval base the two friends are surprised to see Trenchard, who has apparently come to discuss a golf tournament with Captain Hart. Glancing out of a window, Jo spies the Master! Hart investigates and finds a number of electrical components are missing from the stores. However, of the evil Time Lord there is no sign and Hart suspects Jo must have been mistaken.

The Doctor and Jo return to the prison, where the Master tries to kill the Doctor. Trenchard arrives and places the Doctor under arrest, believing the Master's story that the Doctor attacked him. Once alone, the Master confides to the Doctor that he wishes to revive the Sea Devils and help them reclaim the planet they believe is theirs.

Jo, meanwhile, has escaped to the prison grounds. She works her way back and helps free the Doctor, then they both escape to a nearby beach. The Master and Trenchard arrive and the Master activates a device he has made from the parts he stole when Trenchard smuggled him into the naval base. A Sea Devil emerges from the sea in answer to the Master's signal and advances on the Doctor and Jo. However, the two friends escape through a minefield, the Doctor detonating the mines with his Sonic Screwdriver.

The Master relates to Trenchard what the creature is and what its race plans to do. Trenchard wants to alert the authorities but the Time Lord plays on his patriotism to allow him more time to lure the creatures out into the open and, with the Governor's help, destory them.

Back at the naval base the Doctor and Jo learn that a submarine has failed to report in after going to investigate the sea bed. They are unaware the sub has been captured by the Sea Devils and is on course for the Master's prison. At the prison, the Master has activated the calling device. The alarms sound as the Sea Devils attack.

The Doctor, Jo and Hart arrive at the prison only to find Trenchard and his men dead and the Master missing.

When the Doctor takes a diving bell down to explore the sea bed he is captured by the Sea Devils and taken to their underwater base. There he manages to convince the Sea Devil leader that he can negotiate peace between their race and the humans. The Master objects, stating that the Doctor tried once before and failed. Before the Sea Devils can act, the Navy attacks their base with depth charges. In the confusion, the Doctor manages to steal aboard the submarine and, with the sailors, is able to escape the base.

The Sea Devils wish the Master to revive the rest of their race, but the equipment is faulty. The Master states that he can get them the parts they need - from the naval base. The creatures then attack and capture the base. The Doctor is forced to help complete a new revivification device while the humans are all locked up.

Jo manages to escape via a ventilation shaft and the Doctor creates a diversion so she can get away and fetch help. She soon returns aboard a hovercraft with a squad of naval officers. Hart and his men also escape and in the ensuing battle the Master flees, pursued by the Doctor. Once again they are captured by the Sea Devils.

The Doctor is taken back to the reptiles' base and forced to install the revivification device. Once it is activated, much to the Master's anger, he and the Doctor are locked up. The Doctor then confesses he has sabotaged the machine - the base will be blown sky high! Together the Time Lords escape back to the surface and are picked up by the Navy, just before the Sea Devils' base explodes.

Reunited with Jo, the Doctor tells her the Master has collapsed. However he finds this is only a ruse as with a cheery wave the Master escapes in the hovercraft...

VCD -8-

(on 3, shot 35)

PAN UP with it to CU WALKER

36. 1 C — M.DEEP 3S HART/JO/ WALKER with HART to MBS

Captain Hart [illegible] There's only one way to deal with this problem. You must attack. (TO JO) Could you pass me the sugar, my dear?

(TO GET THE SUGAR PASS THE TRAY AROUND HALFWAY THROUGH WATCHING THE DOCTOR. JO HANDS IT TO HIM. HE PUTS FOUR SPOONS IN)

HART: My submarine is missing in the area. There's a chance the crew are still alive.

JO: And what about the Doctor? Suppose he's still alive down there, too.

37. 3 B — MS WALKER

WALKER: This is war, and war calls for sacrifice. (TO JANE) Any chance of some more toast?

38. 1 C — MLS JANE

JANE: Yes, sir.

PAN her R. to MBS HART/ JANE/WALKER

(JANE PUTS THE TRAY AND GOES)

Let her go

WALKER: Now I've been studying your Unit file about these creatures, your friend the Doctor encountered in those caves. (TO HART) You know what happened? Brigadier Lethbridge Stewart blew the lot up.

39. 3 B — MS WALKER

40. 1 C — MS JO

JO: Maybe. But I bet he didn't do it by risking the lives of his own men.

41. 3 B — MS WALKER

WALKER: That's as maybe. But our line is quite clear. Immediate retaliation with everything we've got.

42. 1 C — L/L CU HART

-9-

(3 next)

VCD -9-

(on 1, shot 42)

HART: I'm sorry, sir, but I don't agree.

43. 3 B — CU WALKER

WALKER: Your opinion is of no consequence Captain. The orders have already been given. Ships are already converging on this area from bases all over England.

44. 1 C — CU HART

HART: You're throwing away the lives of all the men in that submarine.

45. 4 B — CU JO

JO: And you'll probably kill the Doctor as well. You realise, it's murder!

46. 3 B — MCU WALKER

ZOOM IN to CS mouth (COUNT 3)

WALKER: War always is, my dear. Where on earth's that girl with my toast?

TO BE RECORDED AT END

TELECINE 2

47. 5 A — CU DOCTOR

-9-

(1 next)

(on 5, shot 47) - 10 - 1A,2A,C1,5A,D1

F/G MODEL

5. INT. SEA DEVILS' BASE. MAIN AREA. DAY

(DOCTOR WHO, THE MASTER, AND THE CHIEF SEA DEVIL)

DOCTOR WHO: I beg you not to listen to this man. He is the personification of evil.

48. 1 A 50° — WLS DOCTOR L. MASTER/ KING R. I f/g model

CHIEF SEA DEVIL: The Master is our friend.

DOCTOR WHO: He only wants to provoke a war.

49. 2 A — MLS MASTER

PAN him R. to M2S MASTER/ KING

MASTER: I came here to help you revive the rest of your people.

50. 5 A — MCU DOCTOR

DOCTOR WHO: Why do you need his help?

51. 1 A — MCU KING

CHIEF SEA DEVIL: Our hibernation unit is faulty.

52. 5 A — MCU MASTER with KING R. f/g

MASTER: I can now repair it for you!

DOCTOR WHO: Why revive your people, only to have them killed? Let me try and negociate for peace.

53. 2 A — MBS DEVIL/ DOCTOR/DEVIL

HOLD DR. to MS

MASTER: As you did before? The last time the Doctor encountered your race he tricked them. The humans destroyed all.

54. 1 A — M2S MASTER/ KING

CHIEF SEA DEVIL: (TO DOCTOR) Is that true?

55. 5 A — CU DOCTOR

DOCTOR WHO: Yes, I tried to make peace, but I failed.

56. 2 A — MC2S MASTER/KING

(5 next) - 10 -

(on 2, shot 56) - 11 -

MASTER: You see? He admits it. Man is weak, your conquest will be easy.

57. 5 A — CU DOCTOR

DOCTOR WHO: Believe me - man is not weak. He's only too proficient at devising and using weapons of annihilation.

58. 2 A/B — L/B PAN KING L. to M2S DOCTOR/KING

CHIEF SEA DEVIL: (TO MASTER) You said man was weak. He says man is strong.

MASTER: He's lying. He wants to frighten you.

CHIEF SEA DEVIL: No. I do not think he lies. Perhaps it would be better to make peace.

59. 1 A — CU DOCTOR

60. 5 A — CU KING

CHIEF SEA DEVIL: (TO DOCTOR) I shall consider what you have said.

(THE CHIEF SEA DEVIL SEEMS TO GO INTO A LIGHT TRANCE OF CONTEMPLATION, FREEZING WHERE HE STANDS)

61. 1 A — MS MASTER

MASTER: Don't trust him I tell you...

(A SEA DEVIL GUARD RAISES A THREATENING HAND TO SILENCE THE MASTER.

62. 5 A — CS 2 HANDS

THE DOCTOR AND THE MASTER WAIT ANXIOUSLY)

PAUSE FOR CAM.

TO BE RECORDED AT END

TELECINE 3

REPRODUCED BY ARRANGEMENT WITH BBCtv

WRECKERS

David Auger

After two years of almost constant originality, with the advent of its ninth series 'Doctor Who' once again began to draw on its past for new inspiration. This process began with the return of the Daleks, an occasion which had been teasingly hinted towards in the letters page of the popular television-orientated comic, 'Countdown'. The Ice Warriors immediately followed and with 'The Sea Devils' the programme looked back to the early episodes of the Pertwee era, where the previous trend for new directions had begun. However, as the Daleks were different this time in that they seldom became directly involved in the conflicts around them and as the Ice Warriors achieved the most startling 'about face' in the history of the programme, it is not surprising that the Silurians who appeared in 'The Sea Devils' seemed to bear little resemblance to those who had featured before. To all intents and purposes, save for the occasional references to their previous serial, these Silurians were different reptiles; a notion confirmed by the new creatures being given a change of name.

The Sea Devils sprint and leap with an athletic prowess which it is difficult to imagine their lugubrious relatives competing with, and with this new-found agility comes a warrior mentality. Their aggression is initially expressed by the sinking of ships, ruthlessly murdering the survivors, as the notorious human wreckers of the south-west coast of the British Isles had done some two centuries before. The Silurians discovered in the Derbyshire caves had been equally vindictive but their aggressive actions had always been taken with much calculation and thought. Their sea-borne cousins, apart from seemingly having inhibitions about nudity, are altogether slower-witted reptiles who are prone to moments of extreme hesitancy whenever any decisions are required of them. Indeed, if it was not for the intervention of the Master, it is difficult to envisage that these glum-faced reptiles could have ever stood a chance of reclaiming the Earth from the clutches of Mankind. Another major difference apparent in the Sea Devils is that they are virtually non-existent as individuals, whereas in 'Doctor Who and the Silurians' the reptiles were well crafted characters with personalities as different as their human counterparts. The only Sea Devil to be in any way distinguishable from the others is their Chief, who, apart from holding the dubious privilege of wearing a different style of 'string vest', has a talking role and is thus the only one able to converse with the humanoid protagonists of the story. However, unlike 'Doctor Who and the Silurians', the nature of 'The Sea Devils' does not call upon the reptiles to be anything other than a menacing tide to be held at bay by the Royal Navy. As the story is primarily one of military hardware and action, the Sea Devils are ultimately cannon-fodder for the human forces, as the UNIT soldiers had been to the time invaders in 'Day of the Daleks'.

'The Sea Devils' enabled the programme to cast off the restrictions of its familiar rural and urban environments to reach waters which had never been explored in such depths. Dramatic sequences are played out on cliffs and beaches, with an exciting motor boat chase which would not have been out of place in the fast-paced ITV adventure series, 'Freewheelers'. A contrast is provided by the bleak country house which has been converted into a prison to hold a solitary but dangerous inmate. It is a location where the more verbal conflicts are performed, but before long the emphasis is returned to action when Jo is pursued by the uniformed guards who patrol the house's rugged grounds. An idyllic south coast harbour is used for a scene which provides comic relief when we see the Doctor take the extraordinary step of bribing a local boat owner! Of all the locations, the most impressive is the sea fort of the type constructed during the Napoleonic Wars. Similar in shape to the Martello towers that are dotted along the coasts of Britain, the fort provides a focal point for the earlier episodes of the story. The exterior of the structure is utilised to strong effect when, in a small boat, the Doctor and Jo come alongside and clamber up the precarious ladder which leads to the entrance. The studio sets that represent its interiors are eerily lit, with iron ladders and walkways which reverberate with an almost deafening clamour. There is an atmosphere which is positively charged with tension, especially in the scenes where the Doctor and Jo are marooned aboard the fortress.

Without the participation of the Royal Navy, a maritime adventure

such as this would possibly not have been attempted, or even conceived. If it had been, the episodes would have needed to be so dependent on stock film that it would have rendered the project virtually pointless. As it was, the stock footage used in 'The Sea Devils' blended in so well with the footage specially shot by the BBC that one could believe the Navy's involvement was even greater than it actually was. The programme's association with the Navy was reportedly a result of the Navy's belief that a 'Doctor Who' story which featured their service prominently would be a good vehicle for recruitment. Whether or not the Admiralty was successful in enticing impressionable young men into a life at sea is not known, but the extensive hardware they provided formed a spectacle which fired the imagination to an extent that hitherto had seldom been achieved. The largest single contribution from the Navy was the use of the salvage vessel, HMS Reclaim, which was used as the Admiral's flagship in the attack on the Sea Devils' base. It is also the setting for one of the more chilling moments in the story. In an attempt to investigate the sea bed near the fort, the Doctor is lowered beneath the waves in a diving bell. The last we see of him he is trying to discern a reptilian face that stares in at him from the murky depths. When the bell is retrieved and winched aboard the Reclaim, the seal on the escape hatch is broken and Captain Hart looks inside. He turns to Jo, his expression conveying that something is wrong. She slowly approaches and looks inside. The diving bell's interior is perfectly dry, but the Doctor is nowhere to be seen...

One of Malcolm Hulke's strengths as a writer was his ability to take what could be viewed as stereotyped characters and through well-written dialogue sculpt them into believable individuals. Even in a story so orientated towards visual action, he still managed to create well-defined personalities. Colonel Trenchard, the Master's warden, is a pathetic figure who is always stooped forward with a 'hang-dog' expression on his face. His bumbling naivity earns him the scorn of his peers and one can imagine that when he was a boy he was the school fag. However, he is well-intentioned with strong loyalties to Queen and Country, although he has always yearned for a way to express his devotion. Sadly, as so accurately surmised by the Doctor, the Master uses Trenchard's blind patriotism to manipulate the Colonel into being his lackey. Even though he believes his actions are being taken in the country's interest, Trenchard finds the lies he is forced to tell difficult to bear and soon realises that he is being trapped within a situation he can no longer control. Despite this he still becomes further immersed in the Master's machinations and it is the ultimate irony that he loses his life in protecting the very man who has so ruthlessly destroyed him.

If Trenchard was the school fag, then Parliamentary Private Secretary Walker would have been one of the boys who got him to do their running. Like Trenchard, Walker professes to be patriotic, but he exercises his beliefs with such obstinacy that it makes it clear he is simply a political opportunist. He expects everyone to be at his beck and call, keeping him well supplied with tea and sandwiches. His arrogance is not expressed more clearly than when he lectures his underlings that war always necessitates sacrifice, before demanding to know what has happened to his latest snack! It is also under his auspices that the Navy takes on the mantle of 'wrecker' and destroys the Doctor's attempt to sue for peace with the Sea Devils.

At the beginning of 'The Sea Devils' we learn something of the past relationship between the Doctor and the Master, when Jo and the Doctor travel down from London to visit the fallen Time Lord in his prison. The Master appears to be a changed man, declaring that imprisonment has given him time to reconsider his misdeeds. "After all," he tells them, "I do have a great deal of which to repent." Afterwards, the Doctor seems genuinely sad that the Master will be incarcerated forever and admits as much to Jo: "He used to be a friend of mine once. A very good friend. In fact, you might almost say we were at school together." Despite his claims, the Master is as incapable of reforming as a leopard is of changing its spots. When the opportunity arises he wastes no time in trying to knife the Doctor in the back. One cannot help but wonder what hao once happened between the Two Time Lords which caused the Master to have such a bitter hatred of the Doctor. The Doctor's admission to Jo simply chips away a minute fragment of the mystery that still clings to Doctor Who.

SPACE & TIME

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SPACE & TIME

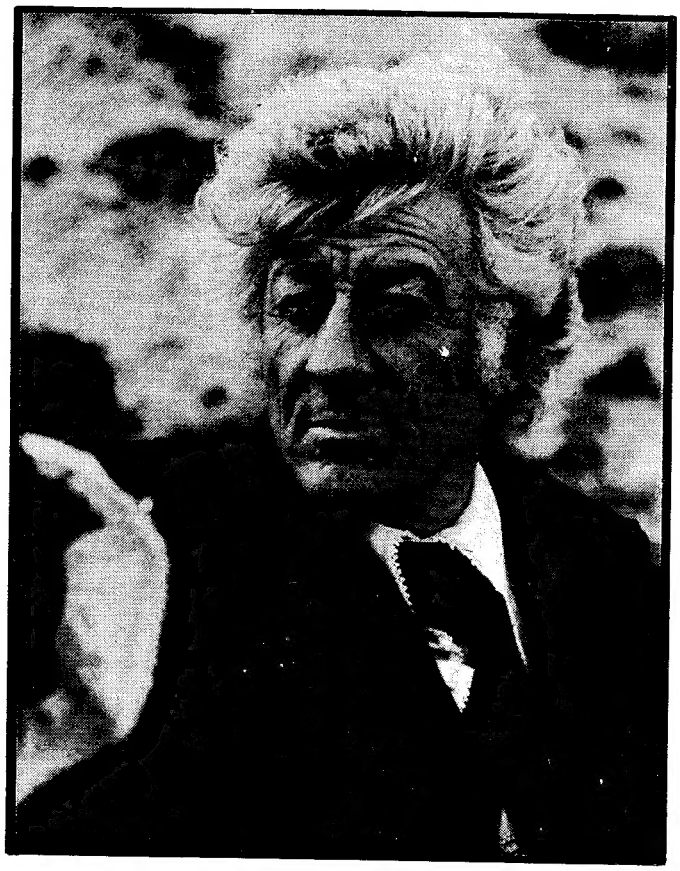
THE NAVY LARK

Trevor Wayne

Having determined the relationship of the Sea Devils with creatures he had encountered earlier the Doctor explains to Jo that the man who named the beings in the caves in Derbyshire 'Silurians' had been wrong and should have called them 'Eocenes'. The problem with this claim is two-fold: first, it was the Doctor himself who coined the name 'Silurian' and, secondly, the latter name was equally inappropriate. If the Silurian period pre-dated the age of reptiles by several hundred million years then the Eocene, a sub-division of the lower Tertiary, post-dated the Cretaceous period during which the last dinosaurs evolved and finally became extinct. In their caves in Derbyshire the Silurians kept, as a sort of 'guard-dog', a creature which from its appearance seemed to be a Ceratosaurus. This particular beast's fossil remains are found in Lower Jurassic strata...

Clearly the attempted explanation was not necessary (despite the no doubt enormous postbag of letters from school children pointing out the incongruity of Silurian reptiles) for writer Malcolm Hulke had used the name simply because he liked the sound of it. Once past the Script Editor it should have remained without comment as the botched explanation served only to underline the real lack of hard scientific content of these apparently more down-to-earth and realistic 'Doctor Who' stories.

Discomfort with technical jargon in no way seriously impeded Jon Pertwee's portrayal of the Doctor; the splendid exchange between the Doctor and Captain Hart that concludes with the former's withering claim that Horatio



Nelson was a personal friend of his leaves us in no doubt whatsoever that Jon Pertwee is the Doctor. This was particularly important in this story as, with its nautical theme, comparisons could easily have been drawn with the contemporary Radio series 'The Navy Lark' for which Pertwee provided an amazing repertory of voices (Commander Wetherby, Admiral Burwasher and the conniving Chief Petty Officer Pertwee). As it was, since 1970 CPO Pertwee had been asking "Doctor Oo, sir?" and comparing a group of monotonously intoning hypnotic victims to "a bunch of Daleks" - to which the sharp reply of his officers was always, "You've got a one-track mind, Chief; shut up Doctor!" It was at this time that Pertwee added a further voice; a sibillant-voiced, Fu Manchu-like international criminal whose opening line was always, "Now, listen to me you clever boys..." The name of this sinister figure? The Master.

With the Royal Navy providing all manner of men, ships and hardware (though fortunately not HMS Troutbridge) 'The Sea Devils' contained much of the thrills, spills and gadgetry so beloved of Jon Pertwee and his audience. However, for some of his co-stars this serial was not such a lark. Roger Delgado, a non-swimmer and total hydrophobe, found himself obliged to step over the side of a boat - albeit in a submarine escape suit - to be filmed floating on deep water, whilst Katy Manning learned about the problems of modern military hi-tech the hard way: "...I once had to drive a hovercraft, but pushed the wrong button. One side deflated and forty sailors fell on top of me. It might have been fun for them..."

PRODUCTION OFFICE

Jeremy Bentham

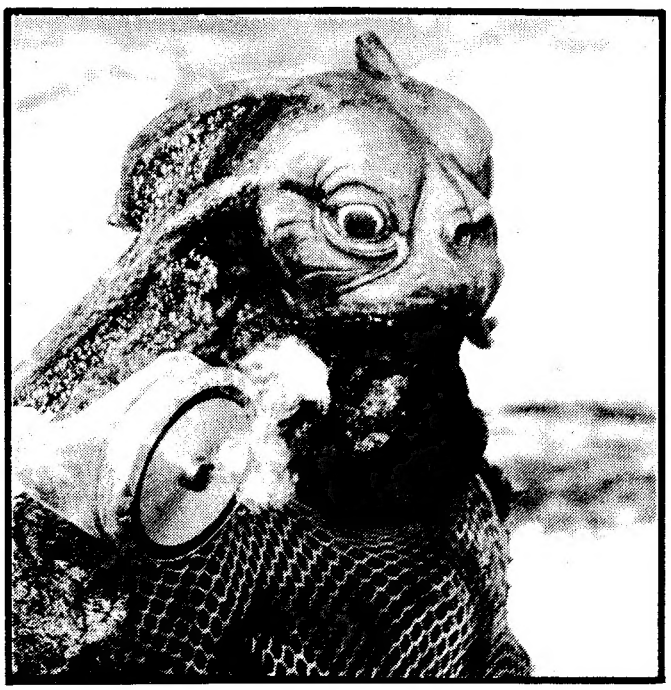
By design or default, 'The Sea Devils' received more media coverage than any other Pertwee story to date. It was also one of the most lavish productions the show had ever attempted, with no less than ten working days being spent on location down on the south coast.

The germ of the idea for the story came from Barry Letts who, during the war, had served on Motor Torpedo Boats (MTBs). It was he who first approached the Royal Navy with a request for co-operation and facilities, only casually letting it slip that both the Army and the RAF had helped 'Doctor Who' in the past (e.g. 'The Invasion' (Serial "VV")). Reportedly the Navy replied that they would be more than pleased to help - subject only to script approval - as they viewed a highly-rated show like 'Doctor Who' as a good vehicle for promoting both the Navy's image and its recruitment.

As script approval was the keystone to the whole project, Letts felt it essential the show should be handled by professionals with a nautical background. Hence the choices of Malcolm Hulke as writer and Michael Briant as Director; Hulke, like Letts himself, had been in the Navy during the war, and Briant was an experienced yachtsman.

The original storyline for the show had the Doctor meeting the Silurians again. The only proviso Barry Letts and Terrance Dicks insisted upon was a change of name for the reptile-men; too many irate letters had come into the BBC complaining about their misnomer - at the very least they should hail from the Eocene period, which is how they were later re-described.

As production got underway on the story both Letts and Dicks were contacted by separate bodies keen to cover the making of a 'Doctor Who' show. Pan Books were first in summer 1971. They were planning a series of children's paperbacks to go out under the 'Piccolo' banner. The Editor, very impressed with the US-published 'Making of Star Trek', wanted a book on the production of 'Doctor Who' and was in the market for authors. With script work on 'The Sea Devils' virtually finished, Terrance Dicks suggested Malcolm Hulke for the mainstay of the writing with himself as co-author. 'The Sea Devils' was almost an automatic choice to take centre-stage in the book as it would be topical for the launch of the publication, titled 'The Making of Doctor Who', in the spring of 1972 (see 'Seaon 9 Special' release).

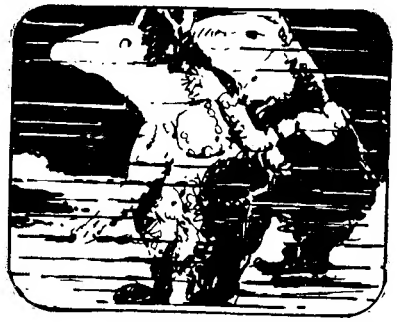


Around the same time, Barry Letts was contacted by the BBC's Schools Programming Department. As part of their careers output for the fifteen-plus age-group they wanted a half-hour show about BBC Television and programme making. Thus they applied to Letts for permission to cover the shooting of a 'Doctor Who' story and, again, 'The Sea Devils' was thought ideal subject matter. The Schools unit spent a day on location filming Michael Briant filming 'Doctor Who', a day in the recording studio, and one day in the Visual Effects Department covering the model submarine shots.

For the design of the Sea Devils Michael Briant was recommended by Barry Letts to go to John Friedlander. Neither wanted to re-use the Silurian heads, firstly because they did not look amphibious enough and secondly because Briant had it in mind to do some underwater shots of the creatures swimming and thus needed masks large enough to incorporate and hide sub-aqua gear. Between them they settled on the turtle as a suitable basis for the design of the head, Friedlander proposing the revolutionary concept of the actors seeing out through an elongated neck with the main part of the mask being worn like a hat. The six heads, when finished, were judged excellent by the entire production crew; the last-minute adding of webbing to the fins ensured that each mask was different from all the others. The costumes, however, Briant did not like; basically they were little more than tight-fitting latex-covered overalls which made the creatures look top-heavy when the mask was fitted. Late in the day, and with virtually no money left in the kitty, Costume Designer Maggie Fletcher was called upon to run up six fish-net costumes from material left over from another show.

'The Sea Devils' was originally slated as the second show of the season, Letts being keen to avoid the poor light and foul weather hazards of lengthy location shoots in winter. As it transpired, even shooting in October presented headaches when the sea was involved. Almost two days were lost due to heavy fog in the Solent, and unforeseen problems with the diving bell sequence (see page "62-09") ruled out a lot of shots, including all the planned underwater material. This was, in one respect, fortuitous; a basic design problem with the Sea Devil head was that it acted as an air trap when submerged, making it virtually impossible for the actor wearing it to duck underwater, even if it was strapped on. In the end the only way the Sea Devil surfacing shots could be done was by each actor partially filling his mask with water, then strapping it on with the head facing downwards - i.e. by the actor bending almost double. Finally, on an agreed signal, the actors would duck into the water, count to ten and surface, allowing the water to run out of the masks.

The many and unusual logistical problems of this story entailed many re-writes during production with, often, whole sequences being lost or rethought (see pages "62-09" and "62-13"). Oil rigs had been in the original script and for these sequences Briant had wanted to go back to the gas platforms he originally scouted for Hugh David on 'Fury from the Deep' (Serial "RR"). This did not prove possible, however. Another change which resulted from a lack of time, money and Navy willingness to supply an air-sea rescue helicopter was the scrapping of an entire sequence in episode two where the Doctor and Jo are winched off a rig. In the final analysis, though, few would disagree that, despite all the production problems, the story as it appeared on screen was one of the most polished and spectacular to date.

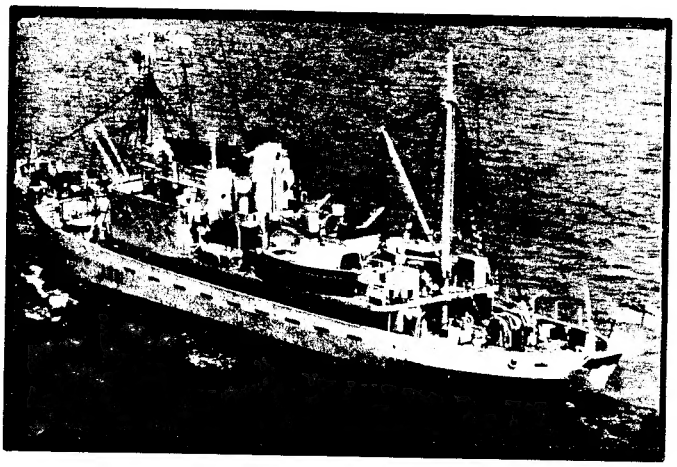


IN CONVERSATION WITH MICHAEL BRIANT

On Polaris Submarines:

"I got into a lot of trouble with the MOD (Ministry of Defence) about our submarine. The thing was, the Navy had been very good to us, loaning footage of submarines diving, surfacing and launching torpedoes, but they wouldn't let us have any film of submarines underwater. So we had to rely on doing our own underwater sequences using models. Peter May, my Visual Effects Designer, I remember, went out and bought a large-scale plastic kit sub which he then made up and brought round for my approval. I told him the only thing I didn't like was the ludicrous-looking propeller it had on its stern which somehow looked totally out of scale to the rest of the kit. I asked him if he could change it and, sure enough, he returned it to me a couple of days later fitted with a small turbine propulsion unit he must have cannibalised from some other model. So we went ahead and filmed it, added some appropriate-sounding engine effects, and thought no more about it.

"The Monday after that first episode with the submarine went out, Barry (Letts) had a very strong 'phone call from an incensed MOD. They were sending two people round to see us, and so would we make sure we were available. Sure enough, these two very senior-looking officials turned up,



ABOVE: HMS Reclaim

and immediately demanded to know how we'd obtained our footage of a submerged Polaris submarine. I explained we'd used models - a fact they utterly refused to believe until I took them round to Visual Effects and showed them Peter's modified kit, which left them absolutely aghast.

"Apparently Polaris subs can be identified by the shape and sound of their propeller. Even if one was leaving New York now, the Navy's very sophisticated sonar equipment would be able to pick it up in Portsmouth and identify its name from the sound of the engines. What we had done, totally by accident, was come perilously close to duplicating the shape and sound of an active sub on our model. And I don't think Peter's lived it down since..."

BELOW: A press reporter is menaced by a Sea Devil on location in Portsmouth

On Guns and Ammunition:

"The Navy wasn't very keen on us using their weapons with our actors - which was fair enough. So there was just enough money left in the budget to pay for the weaponry, but there wasn't enough to pay for the rounds. A round of ammunition in those days used to cost about 10p. So when the machine gun on the hovercraft was firing I was just going to lay rat-a-tat-tat noises over the soundtrack. The Navy then said, 'Oh well, we can use this as a training exercise' and mounted one of their 8ren guns on the bows and fitted it with live (blank) ammunition. And by the time we'd finished there were so many rounds of spent cartridges coming out of the top of this gun, that it was impossible to walk along the deck of the hovercraft without losing your balance."

On the Bofors Gun:

"They taught Edwin (Richfield) actually how to fire that down at HMS Fraser, which is the Navy's top security gunnery school. And their problem was they didn't know at first if Edwin was a real Captain or not. I remember on the first day of shooting the Commander, who was in charge of us, rushing up somewhat in a panic because he thought a real four-ring Captain had arrived at the main gate and he hadn't got the Guard of Honour out."

On Choosing Locations:

"The locations sort of scouted themselves. The big

thing to get from the Navy was HMS Reclaim, the diving vessel, and she was based at Portsmouth at this time. So there was no question of going anywhere but Portsmouth to film aboard her, and so once you were stuck there you really had to find all your other locations within that vicinity. HMS Fraser - the Naval Base on the coast between Southsea and Langston Harbour - was perfect, except that it didn't have a harbour as required by the script. So Jon (Pertwee) had to run his motor boat up onto the beach in episode one in quite a big surf. There is a cutaway if you look carefully. You see the boat chugging in, then you cut to Edwin Richfield saying 'What the hell's he doing here?', then you cut back to Jon walking along the beach. Well between those shots the waves were five feet high, and though Jon was quite happy to drive the boat up onto the shore, the guy who owned it wasn't and declined to let him, fearing, possibly quite rightly, the consequences if it had turned over on top of him. As it was we had half-a-dozen Naval ratings up to their waists in water pulling the boat in whenever we finished filming a take."

On Sea Forts:

"They were a real problem as they're not actually owned by anybody. So no-one was actually prepared to take the responsibility of saying 'Yes, you may, or may not film on them'. There are various navigational lights on the forts which are owned by Trinity House, so Trinity House maintains them, and also maintains the ladders and walkways around the outside. That's why, although we did explore inside a little, we shot most of our film on the walkways and ladders.

"The shots of the Doctor and Jo climbing onto the fort were terribly hazardous to do because of the severe swell we encountered that day. If you can imagine it; the waves were quite high, so there was a permanent risk of someone reaching out from the boat, grasping the ladder and then finding the boat had dropped away some five to ten feet beneath him, leaving the chap hanging on for grim life to the ladder. That's why we did those shots using stunt doubles, with Terry (Walsh) as the Doctor and Stuart Fell, I think, looking very uncomfortable in mini-skirt and tights as Jo."

On the Navy Diving Bell:

"Just the problem of doing the one shot of Jon and Roger (Delgado) apparently surfacing was a nightmare. Originally Jon was going to do that sequence himself - swim out of the diving bell in the free-ascent costume and float to the surface. Quite rightly, I think now, the Navy wouldn't let him do it because the ship being so close there was a very real danger the guy could come up and crack his head open on the hull of HMS Reclaim.

"Two Naval divers did those shots for us instead, but the trouble then was that we never knew exactly where they were going to come up. The camera could pick up an area as wide as a living room - which is pretty large for a television long shot - but it took six or seven runs at it before we finally got them surfacing in the area we were photographing. Before that they were either left of frame, right of frame, or out of shot altogether."

On Delgado the Seafarer:

"Roger was sick as a dog all the time we were on the hovercraft; I mean, really, head-in-the-bucket stuff. And he was rigid with fear just at the idea of getting into one of these ascent costumes and floating in the water close by the hovercraft. So my insisting we did the sequence in long shot several yards from the vessel was just about the last thing in the world he wanted to hear. Nevertheless he did it and earned my undying respect for his sheer courage in the process.

"Then, of course, I asked him to do some of the sequences on the sea scooters, by which time he was more convinced than ever that I was the greatest maniac who had ever lived..."

THE DOCTOR AT SEA

Gary Hopkins

Surprisingly, for a show developed on a small island with a long maritime tradition, 'Doctor Who' has seldom ventured as far as the British coastline. And yet, on its infrequent visits there, the TARDIS seems quite at home.

'Doctor Who' cameras were first pointed sea-ward in 1966, when Julia Smith directed some exciting action sequences for 'The Smugglers' (Serial "CC"). The Cornish coast appeared as itself in this swashbuckling serial, most of the filming having taken place between Land's End and The Lizard. A short distance away from Lizard Point is a pretty little village called Ruan Minor, where stands an old, stone church containing an authentic Norman font, and where the Doctor and his companions met the sinister church-warden Joseph Longfoot.

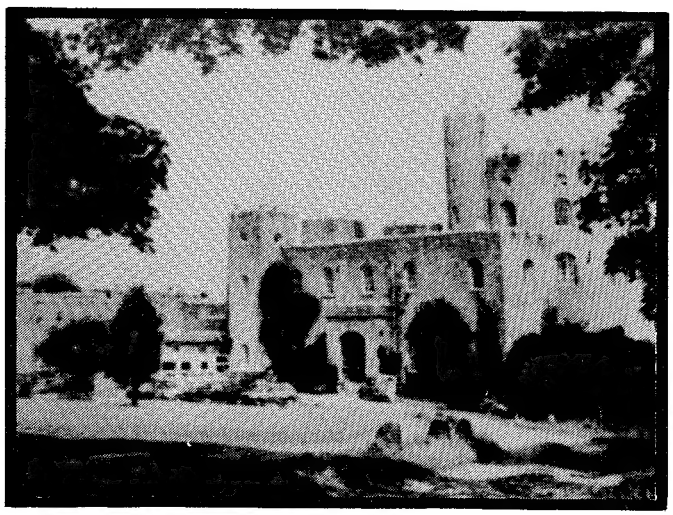
Several months later, in 1967, cameras were again pointed sea-ward for 'The Underwater Menace' (Serial "GG") - also directed by Julia Smith. This time the rugged coastline at Portland Bill masqueraded as part of a volcanic island in the Atlantic Ocean, its dramatic, fissured cliffs concealing an entrance to the mythical city of Atlantis.

Later that same year, whilst the Doctor doubled as 'The Enemy of the World' (Serial "PP"), an area of the popular seaside resort of Littlehampton, on the West Sussex coast, doubled as part of an Australian beach. However, despite its more ambitious, ostensibly more exotic locations, 'Doctor Who' was still well and truly confined to British soil.

Almost as though it were attempting to break away from the shore, the TARDIS materialised on the surface of the

sea itself at the start of Victor Pemberton's 'doomwatch' tale of the 'Fury from the Deep' (Serial "RR") in 1968. Margate, another favourite with holidaymakers, was the unnamed setting for this story; although, happily, Margate is normally better known for its sandcastles and seashells than for straps of rampaging, parasitic oarweed!

No doubt recollecting his experiences as Production Assistant on 'Fury from the Deep', Michael Briant set a



ABOVE: Norris Castle

course for Portsmouth and the Isle of Wight when he came to direct 'The Sea Devils' in 1971. The city of Portsmouth has been connected with the Navy for centuries and, in spite of the arrival of new industries, the many naval establishments in the area continue to exercise their strong influence. This, then, was the attraction for 'Doctor Who', and not the familiar tourist targets like Lord Nelson's battleship 'Victory', Charles Dickens' birthplace or the many other museums which are so much a part of the city.

One of the objects of 'The Sea Devils' was to capture the distinctive flavour of the sea. Not the tang of salt-water, nor the strong sea breeze - although these were by no means ignored - but the beauty and danger of the coastal waters, as represented here by the Solent and the English Channel. Past and present were depicted, not just by the Navy's most up-to-date technology, but also by the use of a few historic features and landmarks.

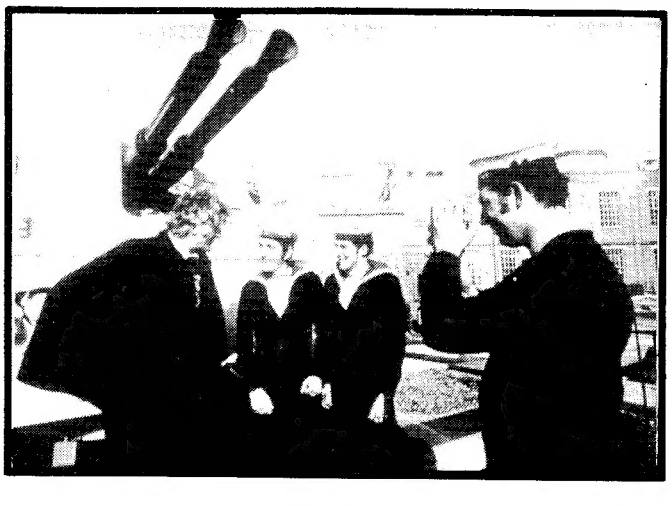
The first of these played its eerie part during the opening episodes of the story. Like some grim monument to another time, No Man's Land Fort stands incongruously in the sea off the coast of the Isle if Wight, and is just one of three such fortresses which span the eastern entrance to Spithead and the Solent. Constructed in granite and Portland stone, it was built in 1860 as part of Prime Minister Lord Palmerston's ambitious plan to reinforce Portsmouth's defences against the French. But the expected invasion from France did not materialise, and these 'castles in the sea', or 'Palmerston's Follies' - as they became known - remained as a psychological deterrent to invading forces rather than an active means of defence.

The Master's island prison, secluded and forbidding in 'The Sea Devils', was portrayed by a superb Norman-style house called Norris Castle. Built at the end of the eighteenth century, it stands one mile east of Cowes (the international yachting centre on the Isle of Wight), its grounds sweeping down to the shores of the Solent. Queen Victoria stayed here as a child, and very nearly bought it in later years before settling instead on her beloved Osborne House. One of the first big houses to have gas-lighting installed, Norris Castle is today a tourist attraction, its rooms containing all manner of curios and a world-wide collection of dolls. A far cry indeed from the high-security fortress it became in 'Doctor Who'.

Several miles along the Wight coast, between Ryde and Sandown, is Whitecliff Bay - a fossil-hunter's paradise with its soft, chalk cliffs easily eroded by sea and rain-water. Not surprisingly, perhaps, more dinosaur fossils have been found on the Wight than anywhere else in Europe. And it's ironic that the prehistoric amphibians dubbed 'Sea Devils' landed here to attack the Doctor and Jo Grant during their escape along the beach. The Isle of Wight, for all its 23 miles by 13 miles land-mass, had never before witnessed quite so strange an invasion...

For 'Doctor Who', however, such things are the norm. No matter how exciting the British coastline may be, in spite of its breathtaking views, and regardless of its colourful history of nautical derring-do, it would require nothing less than murderous pirates, telepathic seaweed and marauding Sea Devils to justify the presence of the TARDIS.

BELOW: Jon Pertwee chats with a group of ratings at HMS Fraser



TECHNICAL NOTES

Jeremy Bentham

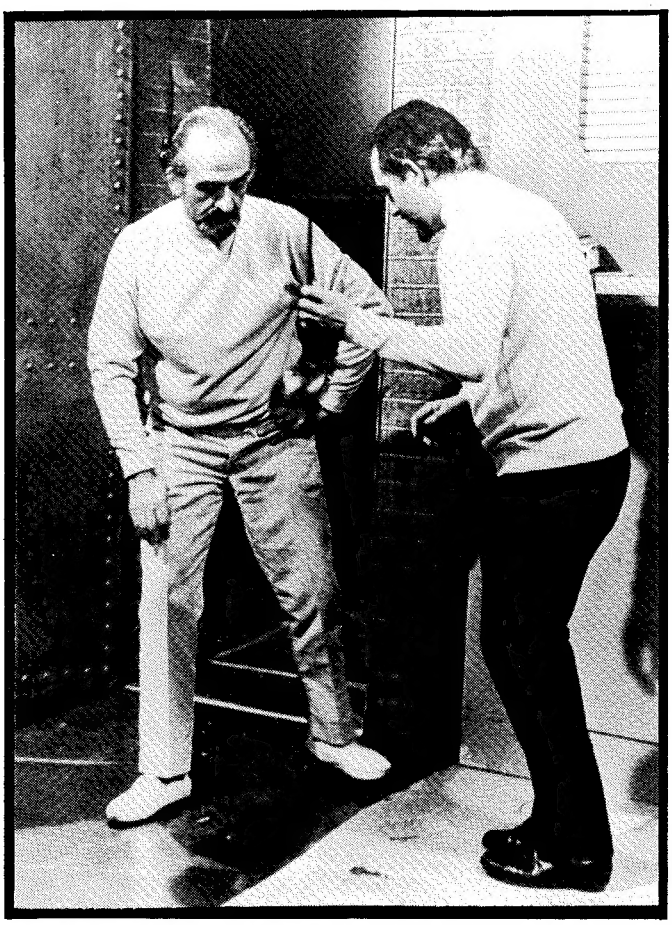
The closing credits of each episode of 'The Sea Devils' incorporated a caption of thanks to the Royal Navy for their help in the making of the programme. From script stage through to post-production the Navy had been involved, providing advice and stock footage from their London offices in the Admiralty and on-the-day help and facilities to the location team down in Portsmouth. In all, about three hours' worth of stock footage was provided, mostly of ships on training manoeuvres, subs diving and surfacing and shots of Naval helicopters. Yet from all this supplied footage, less than five minutes was actually edited for use - and even then there was a problem:

Constraints of time and money had ruled out shooting the projected air/sea rescue of the Doctor and Jo from the sea fort, thus Director Michael Briant was forced to fall back on library footage for his helicopter shots. Unfortunately, neither the BBC nor the Admiralty had exactly what he wanted, hence why the helicopter seen leaving the naval base is a 'Sea King' while the one which arrives at the fort is a 'Wessex' - a small technical point, but one which generated many letters from eagle-eyed viewers.

Location shooting took place principally in and around the Portsmouth naval stations, the Isle of Wight, No Man's Land Sea Fort and aboard HMS Reclaim (see also page "62-10"). Originally all the shots of the Doctor, the Master and the Sea Devils swimming were to have been filmed from the Reclaim, but eventually they had to be done from the hovercraft. This was because Reclaim was free for only one day's filming, and most of that got taken up doing scenes of the diving bell being raised and lowered. Briant and the rest of his team had under-estimated the length of the operations involved in using the bell; consequently what had been imagined as a case of pushing a button and simply filming the results turned out to need a couple of hours and many hundreds of feet of film to achieve the dive and then the re-surface.

With some 'under-the-counter' help from the Navy (who did the ferrying), two Naval Land Rovers were brought over from Portsmouth to Norris Castle on the Isle of Wight for the scene of Captain Hart arriving at the prison after the Sea Devil attack. The other vehicles seen in this show were Renault 5s with their doors and hatch-backs removed, making them look suitably 'futuristic'.

Shots of the Doctor and Jo abseilling down the cliffs to the beach were filmed, but not with Jon Pertwee and Katy Manning. A naval officer and an NCO doubled for them, although for reasons of height and build it was the officer who had to appear 'in drag' as Jo while his subordinate played the Doctor. Probably due to lack of credibility, these shots were never used!



Six HAVOC stuntmen were contracted for the final episode's shoot-out between the Navy and the Sea Devils, which involved several falls, one of them from twelve feet in a full Sea Devil rig. This fight took almost a full day to arrange and was choreographed by Derek Ware himself.

Michael Briant wanted particularly to engage Derek Ware for this story due to the latter's experience in swordsmanship. The location budget overheads ruled out using Ealing for anything other than model stage shooting so the sword duel between the Master and the Doctor had to be done in the recording studio, and to make it look convincing at least one of the duellists had to be a stuntman. In beard and make-up, Ware doubled for Roger Delgado during the livlier sequences, and coached for the remainder (see photographs). For the one shot of the duellists crashing over a table, the actors were told to move in slow motion; only during editing was the resulting footage played back at high speed to make it look more dynamic.

The submarine model was filmed at Ealing, for the most part actually in a water tank - as opposed to the 'Sting-ray' technique of shooting a 'dry' model with a tank of water between it and the camera. The dappled 'under-water' lighting effect was created by projecting a beam of light through a rotating drum studded with holes and mirrors. The Sea Devil force field which restrained the sub in episode five was a simple caption slide CSO-ed in.

Studio recording commenced in Studio TC8 on November 15th 1971 and went on in fortnightly batches through till mid-December.

Michael Briant used several 'tricks of the trade' to try to give his sea fort interiors the same spooky impact as the filmed exterior footage. One technique employed was to do mirror shots of characters ascending ladders; i.e. the camera was focussed on a mirror suspended above the artistes rather than directly at them. Another effect was the use of 'triple-delayed echo' to give an impression of depth and size.

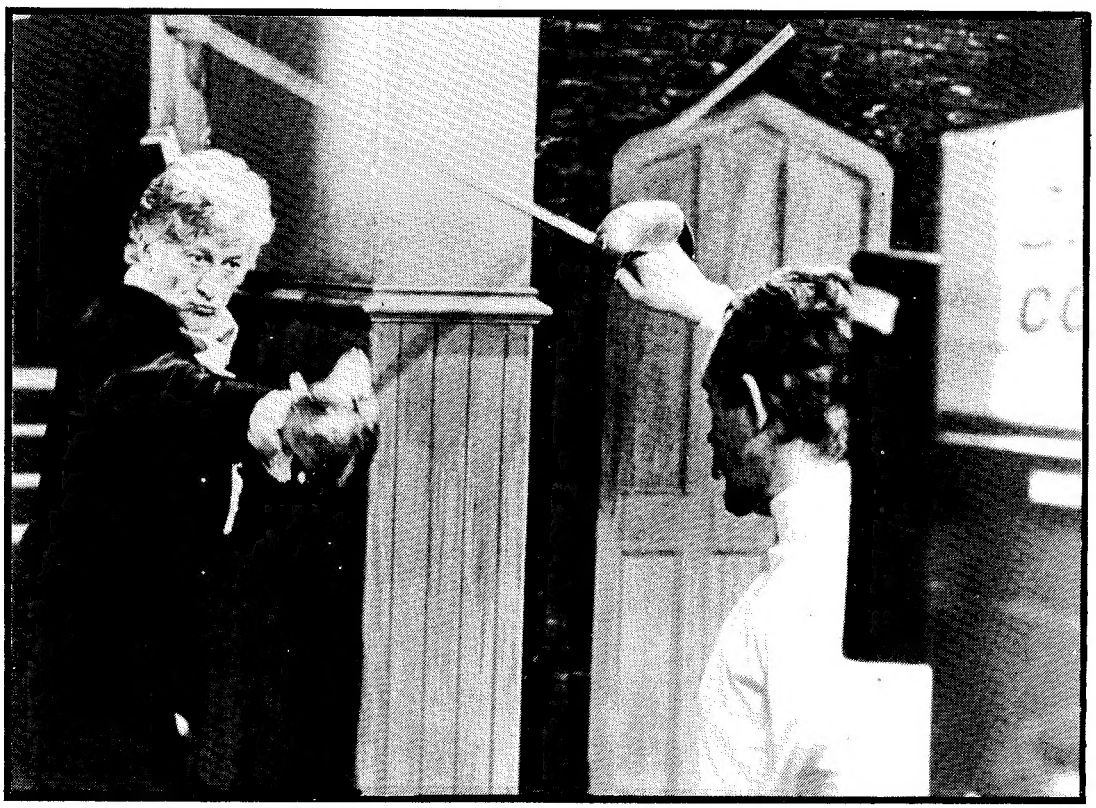
The Sea Devil guns were working props, each one incorporating a small compartment behind the disc into which a directional flash charge (similar to those used for Bok in 'The Daemons' (Serial "JJJ")) was fitted. The doors, melted by the guns, were Visual Effects props made from a soft plastic material that melted when sprayed with a chemical commercially termed 'Tetro 7'.

For only the second time in 'Doctor Who's history the Radiophonic Workshop was asked to compose as well as arrange the incidental music for the show (the previous occasion being on 'The Wheel in Space' (Serial "SS")). With the budget already heavily committed to location filming, not enough was left to afford an outside composer. Besides that, Michael Briant wanted to experiment

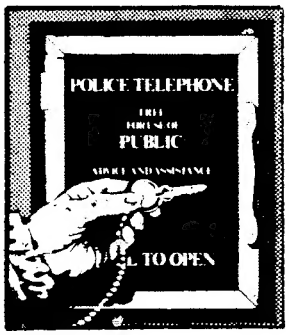
with the new generation of synthesisers coming into the Workshop. He was recommended, by Desmond Briscoe, to approach their newest recruit, 'avante garde' musician Malcolm Clarke. The finished soundtrack was a collaboration between Clarke and Brian Hodgson, who created the special sound and mood effects.

The excerpt from 'The Clangers', watched on the (CSO) TV monitor by the Master in episode one, was a contrived in-joke suggested by Barry Letts.

The latest in a long line of 'cameo' performances in the show was given by Michael Briant, who played the part of the disc jockey whose patter is heard over the sea fort's transistor radio in episode two.



The photographs on this page and page "62-12" show Derek Ware of the HAVOC stunt team working with Jon Pertwee and Roger Delgado to create the sword fight sequence for 'The Sea Devils'. This story was the last production for which the HAVOC team was commissioned.



PRODUCTION CREDITS

Stephen James Walker

SERIAL "LLL" — COLOUR

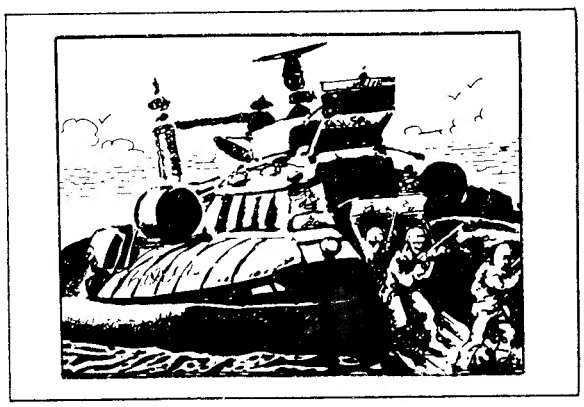
PART 1	Duration 24' 40"	26th. February 1972
PART 2	Duration 24' 30"	4th. March 1972
PART 3	Duration 24' 05"	11th. March 1972
PART 4	Duration 24' 21"	18th. March 1972
PART 5	Duration 24' 53"	25th. March 1972
PART 6	Duration 25' 24"	1st. April 1972

CAST

STARRING:
Doctor Who.....Jon Pertwee
Jo Grant.....Katy Manning
The Master.....Roger Delgado

FEATURING:
Captain John Hart.....Edwin Richfield
George Trenchard.....Clive Morton
Chief Sea Devil.....Peter Forbes-Robertson
Walker.....Martin Boddey

WITH:
Radio Operator.....Neil Seiler
Leading Telegraphist Bowman.....Alec Wallis
Sea Devils.....Pat Gorman, Brian Nolan
Steven Ismay, Jeff Witherick
Frank Seton



Robbins.....Royston Tickner
Chateau guard Barclay.....Terry Walsh
Chateau guard Wilson.....Brian Justice
3rd Officer Jane Blythe.....June Murphy
Hickman.....Hugh Futcher
Clark.....Declan Mulholland
Chateau guards.....Stewart Barry, Bob Blaine
Les Clarke, Phillip Weston
Jim Dowdall, Brian Gilmar
CPO Smedley.....Eric Mason
Naval Rating.....Jim Dowdall
Commander Ridgway.....Donald Sumpter
Chateau guard Drew.....Stanley McGeagh
Lieutenant Commander Mitchell.....David Griffin
Leading Seaman Lovell.....Christopher Wray
Submarine ratings.....Roy Pearce, Ron Tingley
Dennis Plenty, Nick Llewellyn
CPO Summers.....Colin Bell
Lieutenant Commander Watts.....Brian Vaughan
Naval base sailors.....Roy Pearce, Ron Tingley
Dennis Plenty, Nick Llewellyn
Phillip Weston, Jim Dowdall
Brian Gilmar
Rear Admiral.....Norman Atkyns
A/B Girton.....Rex Rowland
CPO Myers.....John Caesar
Stunts.....Terry Walsh, Stuart Fell
Mike Stephens, Marc Boyle
Mike Horsborough, Peter Brace
Derek Ware, Alan Chuntz
Billy Horrigan, Jack Cooper

TECHNICAL CREDITS

Production Assistant.....Colin Dudley
Assistant Floor Manager.....John Bradburn
Assistant.....Pauline Silcock
Technical Manager 1.....Mike Jefferies
Technical Manager 2.....Peter Valentine
Sound Supervisors.....Tony Millier, Colin Dixon
Grams Operators.....Gordon Phillipson, Barry Bonner
Crew.....No. 10
Vision Mixer.....John Gorman
Floor Assistant.....Tony Cox
Swordfight Arranger.....Derek Ware
Action.....HAVOC
Film Cameraman.....Peter Sargent
Film Editor.....Martin Day
Visual Effects.....Peter Day
Costumes.....Maggie Fletcher
Make-up.....Sylvia James
Masks.....John Friedlander
Incidental Music.....Malcolm Clarke
Special Sound.....Brian Hodgson
Script Editor.....Terrance Dicks
Designer.....Tony Snoaden
Producer.....Barry Letts

DIRECTOR:

MICHAEL BRIANT

• BBCtv 1972